

CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS
COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

JEAN ARP

sculpture

reliefs

paintings

collages

tapestries

THE ARTS COUNCIL 1962

cover Ramure, 1961-62, no. 186

at the Tate Gallery

24 November-23 December

photograph credits

Robert David, Paris pl. 1

Etienne Bertrand Wall, Paris pl. 4, 5, 6, 7, 10, 11, 14, 16

Eidenbenz, Basel pl. 9

Galerie Denise René, Paris pl. 12, 13

Kunstmuseum Basel pl. 15

printed at The Curwen Press, Plaistow, E15

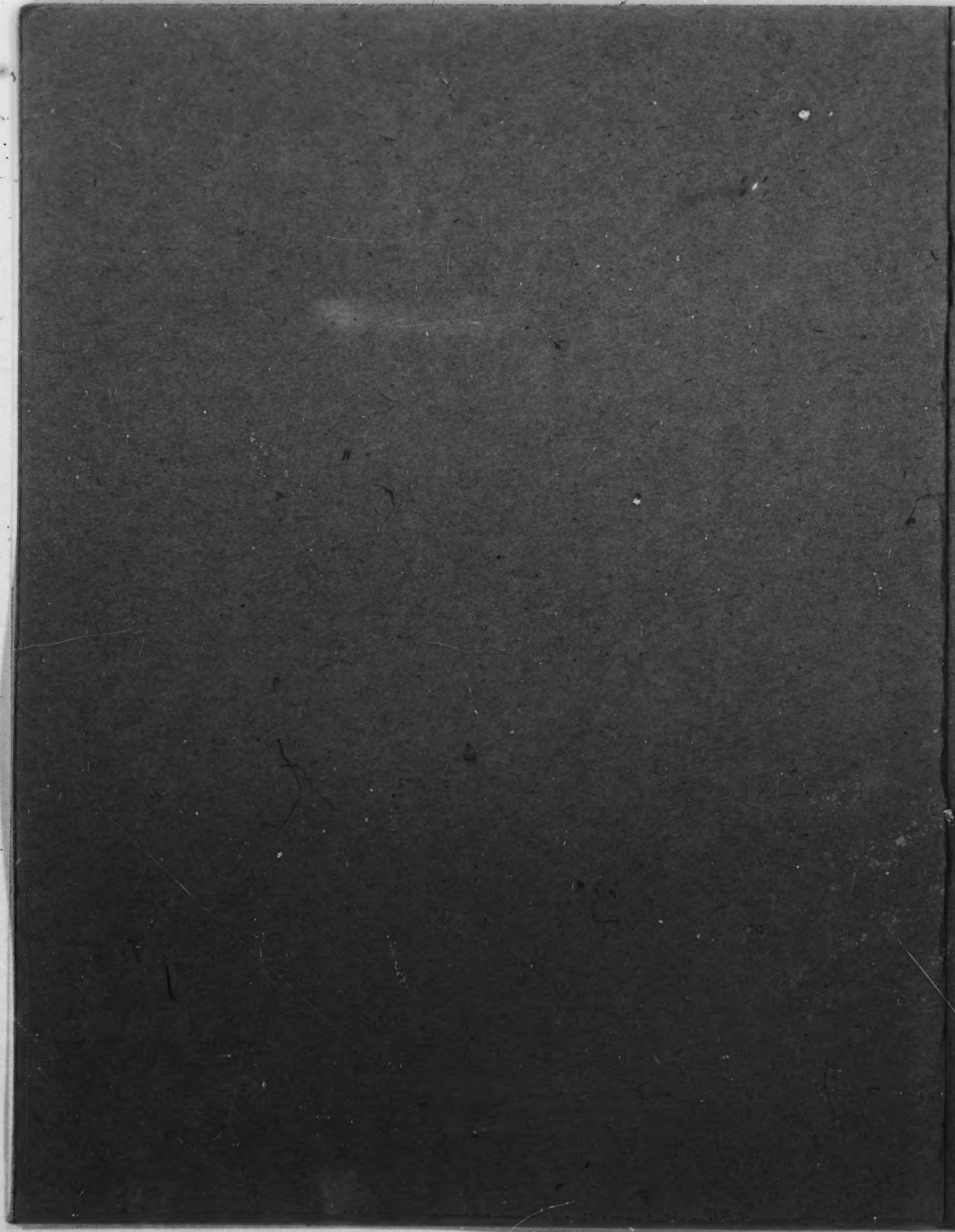
Foreword

'My reliefs, gouaches, plastics, were an attempt to teach man what he had forgotten—to dream with his eyes open.' Here Arp characterizes his aims in life, art and poetry in which he has always fought against the domination of reason. His course has been undeviating in this respect, but the romantic and classic strains in his nature have been carefully balanced, and the gay and imaginative spirit of his dada work survives in his paintings and collages, side by side with the serene organic forms of his monumental sculpture of the last thirty years.

Arp's importance in the dada and later in the surrealist movements is well known; but up till now we have had no opportunity in this country of seeing a representative selection of the work of this distinguished pioneer of modern art. We are particularly glad to be able therefore, thanks to the Director and Trustees of the Tate Gallery who have made the necessary space available, to show this exhibition, which comes to London after being seen at the Musée d'Art Moderne, Paris, the Kunsthalle, Basel, Louisiana, Copenhagen and the Moderna Museet, Stockholm. We should like to thank the directors of these galleries for their help and co-operation. We are greatly indebted to the artist and to his wife Mme Hagenbach-Arp for their generosity in lending many works from their collection. Monsieur Arp has provided an unpublished poem for inclusion in this catalogue.

Our grateful thanks are also due to the artist's brother Monsieur François Arp; to Miss Erica Brausen and Monsieur Jean-Yves Mock of the Hanover Gallery for the preliminary arrangements for the exhibition, and to Mme Denise René of the Galerie Denise René, Paris. The lenders have been without their works for an exceptionally long time and to them we are extremely grateful; likewise to Mr Alan Bowness who has written the introduction to the catalogue. We have reprinted passages from Arp's *On My Way* by kind permission of George Wittenborn Inc., New York, and Thames & Hudson Ltd have allowed us to quote from Monsieur Hans Bolliger's chronology of the artist appearing in Mme Giedion-Welcker's biography.

G. W.



Introduction

by Alan Bowness

Arp's own writings, printed elsewhere in this catalogue, illuminate more clearly than anyone else can the essential qualities of his art, but a note on its range and development may be helpful now that his work is displayed comprehensively for the first time in this country.

Arp was born at Strasbourg in Alsace in 1887, and (as the alternative forms of his Christian name, Hans and Jean, suggest) thus inherited two great cultural traditions, the German and the French—something that has given a richness to his life but also at times considerable personal anguish. A conventional art-education seems almost to have destroyed his talent, and, inspired by Novalis and the German Romantics (a significant source of all his ideas), Arp turned to poetry, which he has continued to write.

Words alone were not sufficient however, and the young man of twenty-one retired to live in Switzerland for two years while he clarified his thought. He has told us of this new beginning: 'Gradually I began to draw again. I tried to be "natural", in other words the exact opposite of what the drawing teachers call "faithful to nature". I made my first experiments with free forms. I looked for new constellations of form such as nature never stops producing. I tried to make forms grow. I put my trust in the example of seeds, stars, clouds, plants, animals, men, and finally in my own innermost being.'¹

It was still some years before he felt completely certain of his direction, but this is the programme to which he has since adhered with resolute singleness of purpose. The half century of his work has a remarkable consistency that springs from Arp's faithfulness to these first principles. Within a somewhat limited range, his art has gone on growing and developing in exactly the way that it began.

Immensely personal though his work is, Arp has always been acutely aware of what his contemporaries were doing. As a young man before the 1914-18 war, he had an almost unique understanding of new artistic developments in both France and Germany, in particular of Cubism and the proto-abstract expressionism of the Blue Rider painters. Since then his own work and ideas have been an essential part of Dada, Surrealism and constructive abstraction.

He was indeed one of the original Zürich Dadaists, but he preserved a measure of ironic disengagement (itself admittedly a very dadaist attitude) that prevents us identifying him too closely with any group. His own understandable hatred of the war accorded well with the Dadaists' protest against what he has described as the mechanization of the world and the rationalization of man. It is characteristic however that

¹ In the essay *Looking*, written in May 1958, and printed in the catalogue of the Museum of Modern Art's Arp exhibition (New York 1958) from which most of the quotations in this introduction are taken.

he should now find a positive and not a negative quality the most important thing about Dada: 'the Dadaists despised what is commonly regarded as art, but put the whole universe on the lofty throne of art. We declared that everything that comes into being or is made by man is art.'

Arp's temperamental desire for stability and permanence and his German Romantic preference for trusting in nature rather than in man led him to interpret this in a way very different from that of his friends Ernst and Schwitters. He has felt free to dispense with the traditional divisions of the visual arts and experiment with unusual materials—string, driftwood, torn paper—but usually with a purely formal intention, and in search of simplicity and clarity, not complexity and allusiveness. The strident, mocking tone of the Dadaist has become capricious, playful and on occasion even joyful in Arp's work.

In the 'twenties when Surrealism and abstraction seemed to impose a choice on all the more original and imaginative artists, Arp maintained a happy measure of detachment from too partisan a position. His own work, mainly in wood relief at this time, was not so much pulled in two directions: it drew fruitfully on the opposing tendencies, so that, to make a crude distinction, the forms were enriched by the discipline of abstraction, and the content by the fantasy of Surrealism.

Arp's association with abstraction goes back to his meeting in 1915 with Sophie Taeuber, who was to become his first wife. Her part in the evolution of a constructive abstract art is still undervalued: already before 1919 she was working independently of Mondrian and van Doesburg, but on recognizably similar lines. In that year the Arps saw numbers of the review *De Stijl*, and contact between the Swiss and Dutch groups was made. The climax of this co-operation came with the decoration of the Aubette dance hall at Strasbourg, on which Arp, van Doesburg and Sophie Taeuber worked in 1926-28. In possibly the first true synthesis of modern painting, sculpture and architecture, the ten rooms of the Aubette were transformed into a complete environment that transcended the parts. Entering it must have been an unforgettable experience. That such a monument should so soon afterwards have been destroyed is a cause for lasting regret.

At the same time Arp was collaborating with the Surrealists, many of them former Dadaists like himself. 'Surrealism supported me, but did not change me', Arp has said. 'It perhaps emphasized the poetic, associational side of my work'... (it) 'encouraged me to ferret out the dream, the idea behind my plastic work, and to give it a name'. The titles of the reliefs are themselves sometimes evocative and suggestive one-line poems, added to the works after their creation. The dream itself has been best summed up by a leading Surrealist, none other than Max Ernst himself: 'Arp's hypnotic language takes us back to a lost paradise, to cosmic secrets, and teaches us to understand the language of the universe.'¹

¹ Preface to Arp's 1944 New York exhibition.

Surrealist too, though in the broadest sense, is Arp's acceptance of unconscious forces. These are not turbulent and undisciplined; on the contrary. When for example the forms in a relief or collage are arranged automatically, 'according to the laws of chance', the emphasis is as much on the word *laws* as it is on *chance*. As Arp has said, 'The law of chance which embraces all laws and is unfathomable, like the first cause from which all life arises, can only be experienced through complete devotion to the unconscious'.¹ Such a law governs all natural processes and is certainly not arbitrary. The arrangement then does not depend on blind hazard, but is directed from within by some mysterious unknown and unknowable principle of order. It springs from the same kind of impulse that made Mondrian decide where exactly to place the black lines in his later paintings, and the works of the two men have much in common. Both were essentially philosophers, probing causes and reasons, powers and laws, wanting to discover the origin of things and the secret ways of nature.

In the 1930's the evolution of Arp's forms, themselves from the beginning inherently sculptural, demanded a fully three-dimensional realization, and he now unreservedly committed himself to sculpture in the round, even to the extent of adopting the sculptor's techniques of carving and modelling. The surrealist interpretations suddenly mattered less, the object itself more. The first sculptures were called *forssos* (the human form now combined with the organic and geometric) and also, more significantly, *concretions*, which Arp defined: 'Concretion signifies the natural process of condensation, hardening, coagulating, thickening, growing together . . . Concretion designates solidification, the mass of the stone, the plant, the animal, the man. Concretion is something that has grown. I wanted my work to find its humble, anonymous place in the woods, the mountains, in nature.' That this is the proper setting for many of the sculptures is clear, for, to quote Arp's best-known statement in its original form: 'art is a fruit growing out of man like the fruit out of a plant like the child out of the mother.'

Arp still had to pass through another stage, represented by the torn paper collages of 1933 and later. Seduced for a time by the search for an unattainable perfection of form (his *blaue Blume* perhaps), he had eventually to admit 'the transience, the dribbling away, the brevity, the impermanence, the fading, the withering, the spookishness of our existence . . . These torn pictures, these *papiers déchirés* brought me closer to a faith in things other than earthly.' Arp went on to say that he believed they represented 'the transition from abstract painting to "liberated painting" as I should like to call the new American painting'.

It is a curious and surprising claim, and one that is truer of the *papiers déchirés* than of any other part of Arp's work, but this is after all indivisible. Perhaps in fact there is a considerable measure of truth in it. I can think of several ways in which Arp's work seems more

¹ 'And so the circle closed,' *On My Way*, p. 77.

relevant to the concerns of painters and sculptors today than that of almost any other artist of his generation. Mondrian spoke admiringly of Arp's 'neutral forms against indefinable neutral backgrounds', and in the reliefs, where the empty space may be given a positive charge, the exploration of figure-ground relationships can be directly related to the work of hard-edge painters like Ellsworth Kelly. In other reliefs the ground is eliminated altogether, and we are left with the odd-shaped object. Pertinent too, for architect as well as for artist, is the ease with which Arp uses both geometric and organic forms, and the way the latter have been developed from 'clouds, mountains, seas, animals, men' ultimately to find an inevitable shape in the sculptures and a harmonious order in the reliefs.

Most important of all perhaps is the way in which Arp's plastic inventions are supported by his psychological explorations. He has never lost sight of the symbolic meaning of the forms, so that, as in Klee, one can feel that it is the principles of natural growth that are being displayed. But as Mrs Giedlon-Welcker has pointed out in several essays of particular importance, it is not nature's abundance but the cycle of growth and change, of becoming and dissolution, that constitute the universal theme of Arp's art. It is an attempt, modest and limited as such an ambition must inevitably be, to express in visual form 'the law unifying all natural processes'. For Arp believes (and his faith may be envied by a less confident, more empirically minded younger generation) that 'Art should aspire to the spiritual, to a mystical reality'.

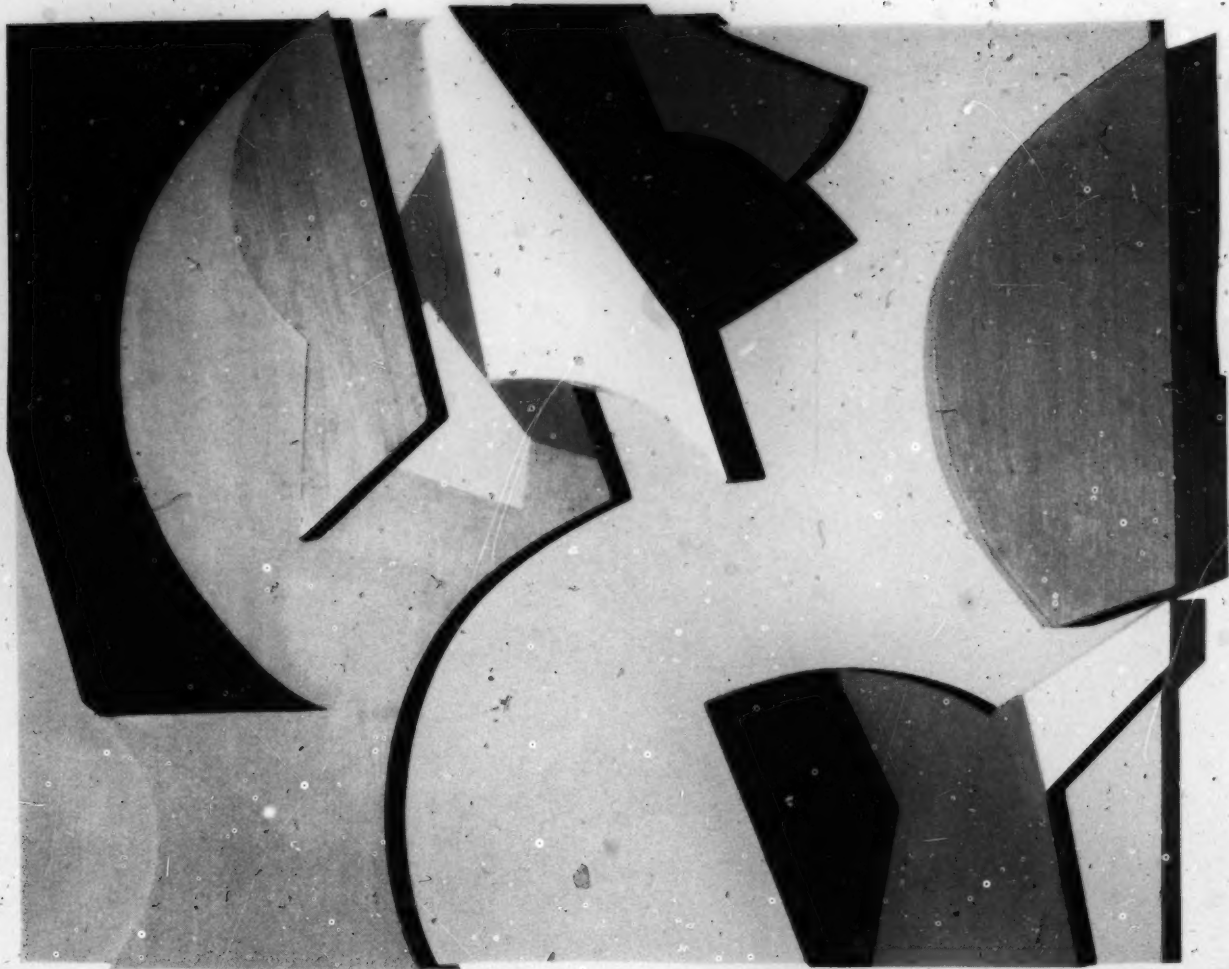


plate 1 Composition abstraite, 1915, 29½ x 35½ in, no. 64



plate 2 La planche à oeufs, 1922, 29½ × 39 in, no. 73

plate 3 Mural painting, 1927-28, Aubette, Strasbourg (destroyed)

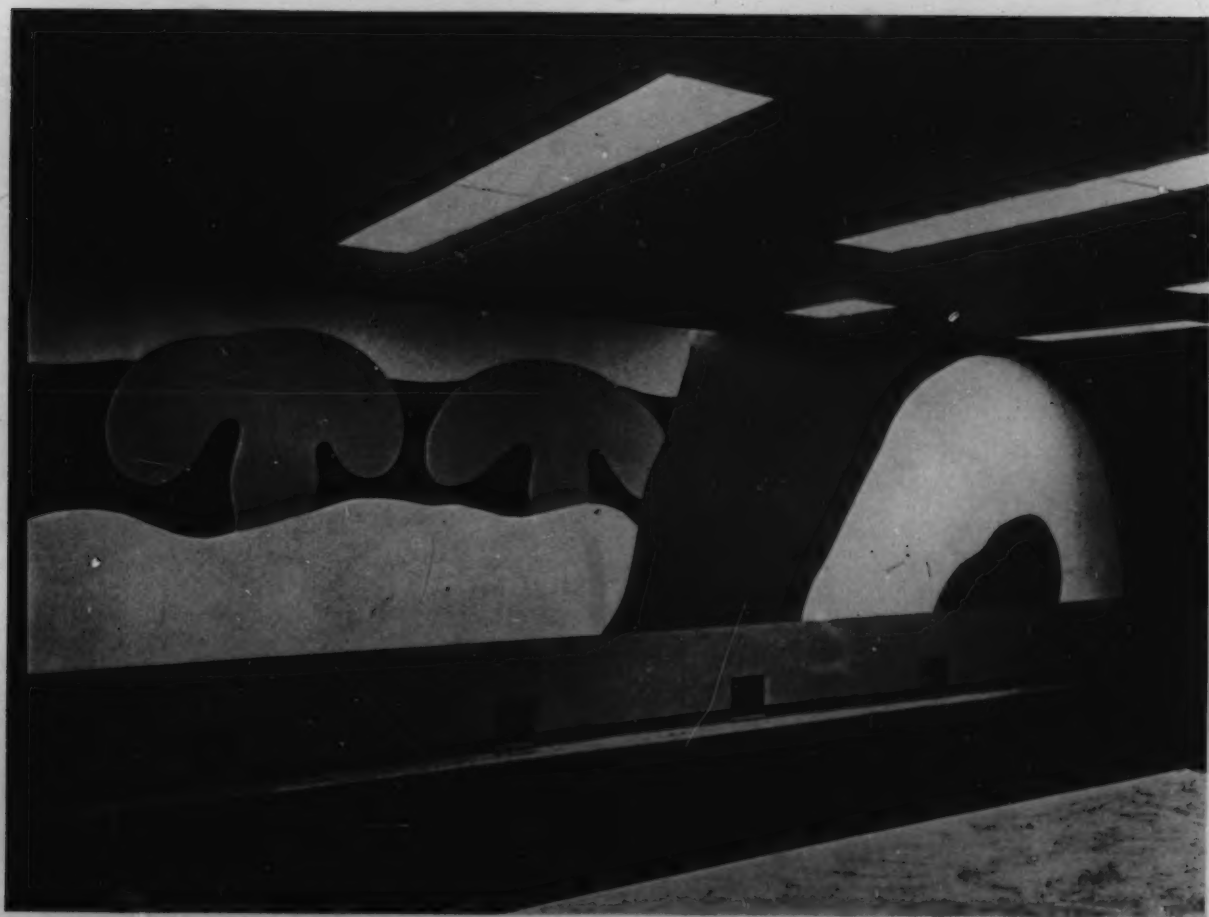




plate 4 Tête de lutin, 1930, h. 19 in, no. 3

Biographical Chronology

The following information is based on the Biographical Data compiled by Hans Bolliger appearing in *Jean Arp*, by Carola Giedion-Weicker (London, Thames and Hudson, 1957).

- 1887** Born in Strasbourg, 16 September.
At the age of fifteen he became attached to the work of the German Romantic Clemens Brentano and established contact with the *Stürmer* group to which, among others, the poets Flake, Schickele and Stadler belonged.
- 1904** First stay in Paris and first contact with modern painting. Student at the School of Applied Arts in Strasbourg, but 'everlasting copying of stuffed birds and withered flowers not only poisoned drawing for me but destroyed my taste for all artistic activity. I took refuge in poetry.' Sent a first collection of poems, *Logbuch*, to the Seemann Verlag, but the manuscript was lost. Three of his poems appeared in René Schickele's review, *Das Neue Magazin*.
- 1905-7** Pupil of Ludwig von Hofmann at the Weimar Art School.
- 1908** Worked at the Académie Julian in Paris.
- 1909** In Weggis on Lake Lucerne where he worked in isolation.
Made sculptures which he later destroyed, together with most of his early work, during his Zürich period.
Met the painters Gimmi, Helbig, Lüthy, and others, with whom, in 1911 he founded the *Moderne Bund*.
- 1911** Co-organizer of the first *Moderne Bund* exhibition at the Hotel du Lac, Lucerne, with works by Amiet, Arp, Friesz, Gauguin, Gimmi, Helbig, Herbin, Hodler, Huber, Lüthy, Matisse and Picasso.
Visited Kandinsky in Munich.
- 1912** Participated in the second exhibition of the *Blaue Reiter* in Munich, and the second exhibition of the *Moderne Bund* at the Kunsthaus, Zürich. Contributed to the book *Der Blaue Reiter*.
Became acquainted with Delaunay.
- 1913** Contributed to the review *Der Sturm*. Took part in the first *Herbstsalon* at the Sturm Gallery in Berlin. Co-editor, with L. H. Neltzel, of *Neue Französische Malerei*.
- 1914** Meetings with Max Ernst at the *Werkbund* exhibition in Cologne.
- 1914-15** Paris. Became acquainted with Max Jacob, Modigliani, Viking Eggeling, Arthur Cravan. Made contact with Picasso through Max Jacob. Met Apollinaire at the Delaunays. Modigliani drew his portrait.

- 1915** Moved to Zürich in the summer. Exhibition at the Tanner Gallery, with Otto van Rees, of first collages and tapestries. Through the exhibition made the acquaintance of Sophie Taeuber. Artistic collaboration with Sophie Taeuber. Together they made horizontal and vertical collages, fabrics and tapestries.
- 1916-17** First painted wood reliefs.
- 1916-19** With Hugo Ball, Emmy Hennings, Huelsenbeck, Janco and Tzara, co-founder and leading participant in the dada movement of Zürich. Illustrated dada books by Huelsenbeck and Tzara, and contributed poems and illustrations to dada publications.
- 1919-20** In Cologne. Active participation with Baergeld and Max Ernst in the dada movement of Cologne. Series of *Fatagaga* paintings with Max Ernst. Participated in the dada exhibition at the Brauhaus Winter, which was closed by the police. Trip to Berlin. Made the acquaintance of El Lissitzky, Kurt Schwitters, and the dada circle of Berlin. Exhibited at the *Erste Internationale Dada-Messe*. Published *die wolkenpumpe* (poems), *der vogel selbdritt* (poems and wood-cuts), and illustrated *Cinéma calendrier du cœur abstrait* by Tzara.
- 1921** With Eluard, Max Ernst and Tzara at Tarrenz in the Tyrol. Common publication: *Dada Au Grandair—Der Sängerkrieg Intirol*.
- 1922** Participated in the International Dada Exhibition at the Galerie Montaigne. Married Sophie Taeuber.
- 1923** In Hanover, at Kurt Schwitters'. Contributed to the reviews *Der Sturm* (Herwarth Walden), *Mecano* (van Doesburg), *Merz* (Schwitters). Published a series of lithographs, *7 Arpaden*.
- 1924** Published collection of poems, *Der Pyramidenrock*.
- 1925** Editor, with El Lissitzky, of *Les Ismes de l'Art*. With Chirico, Ernst, Klee, Man Ray, Masson, Miró, Picasso, Pierre Roy, participated in the first exhibition of the surrealist group at the Galerie Pierre, Paris. Participated actively in the surrealist movement. Studio at 22 rue Tourlaque, near the studios of Ernst and Miró.
- 1926** Settled in Meudon. Made the acquaintance of Michel Seuphor and Mondrian.
- 1926-28** Transformation and decoration of the Aubette in Strasbourg, on which Arp, Theo van Doesburg and Sophie Taeuber worked for two years. (Since destroyed.)
- 1927** Exhibitions at the Galerie Surréaliste, Paris.
- 1929** Took part in the exhibition *Abstrakte und surrealistische Malerei und Plastik* at the Kunsthaus, Zürich.
- 1930** First *papiers déchirés*. Publication of a collection of poems *Weisst du schwarzst du*, and of *Konfiguration*. Member of the *Circle and Square* group founded by Seuphor. Took part in the exhibition organized by this group, Galerie 23, Paris.

- 1931-32** Return to sculpture in the round; modelling, and carving in stone and wood.
Member of the *Abstraction-Création* group, Paris, in 1932.
Exhibited at the Kunsthalle, Basel.
- 1933** First exhibition of *papiers déchirés* at Jeanne Bucher's gallery, Paris.
- 1936** Took part in the exhibitions *Cubism and Abstract Art* and *Fantastic Art, Dada, Surrealism*, at the Museum of Modern Art in New York.
Member of the Swiss *Allianz* group.
- 1937-39** Published collections of poems *Des taches dans le vide*, *Sciure de gamme*, and *Muscheln und Schirme*. Wrote a short novel *L'homme qui a perdu son squelette*, in collaboration with D. Carrington, Marcel Duchamp, Paul Eluard, Max Ernst, G. Hugnet and G. Prassinos.
- 1940-41** Flight to the South. Stay in Grasse with Sophie Taeuber, Sonia Delaunay and Alberto Magnelli. Artistic collaboration with them which produced the book *Les Nourritures Terrestres*, a joint effort published in 1950. Published the collection *Poèmes sans prénoms*.
- 1942** In the autumn took refuge in Switzerland with Sophie Taeuber.
- 1943** Death of Sophie Taeuber in Zürich, 13 January.
- 1944** Publication of collections of poems *1924-1925-1926-1943*, and *Rire de coquille*.
Exhibited Art of this Century Gallery, New York.
- 1945** Published collections of stories *Le blanc aux pieds de nègre* and *Trois nouvelles exemplaires*. 11 *Configurations* published (11 wood-cuts and texts by Arp, Bill and G. Buffet-Picabia).
- 1946** Return to Meudon. Publication of the first complete collection of his poems in French: *Le Siège de l'air*.
- 1949** First voyage to America. Exhibition at Curt Valentin's Buchholz Gallery, New York. Published *Onze peintres vus par Arp*. Took part in the exhibition *Premiers maîtres de l'art abstrait*, Galerie Maeght, Paris.
- 1950** Second voyage to America. Carried out a monumental wood relief for Harvard University Graduate Centre. Exhibited Sidney Janis Gallery, New York.
Exhibitions at the La Hune bookshop, Paris. Published *Wegweiser—Jalons* and *Auch das ist nur eine Wolke*.
- 1952** Published *Dreams and Projects* (poetic texts and twenty-eight wood-cuts).
First visit to Greece.
- 1953** Order for a monumental sculpture *Shepherd of Clouds* for the Caracas Students' Residence Centre. Publication of collections of poems *Behaarte Herzen*, *Könige vor der Sintflut*, and *Wortträume und schwarze Sterne*. Exhibition in Liège, with Sophie Taeuber.
- 1954** Winner of the international prize for sculpture at the Venice Biennale. Illustrated the poems *Die Antwort der Tiefe* by Richard Huelsenbeck. Took part in exhibition *Seven Pioneers of Modern Sculpture* at Yverdon, subsequently shown at the Kunsthhaus, Zürich.

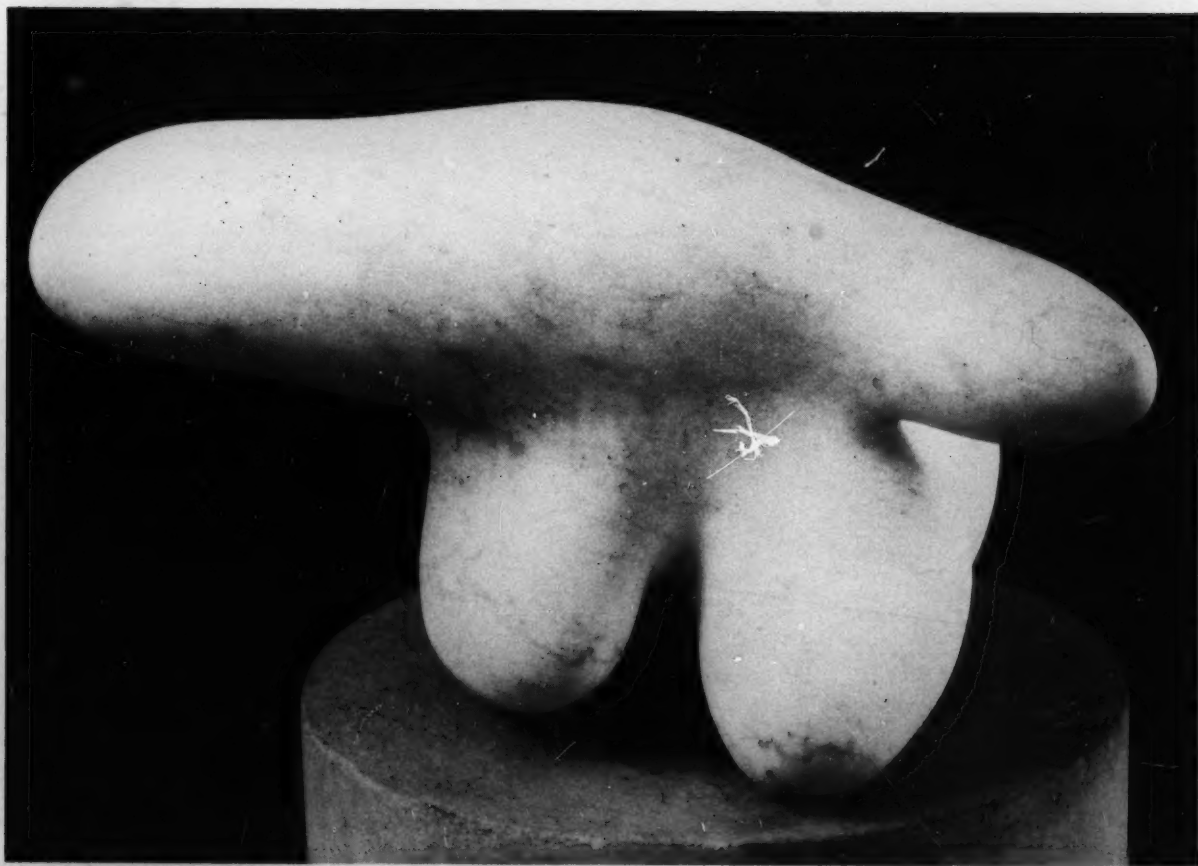
- 1955** Touring exhibition of work by Arp and Sophie Taeuber in Germany. Publication of poems *Auf einem Bein* and *Unsern täglichen Traum*. *Erinnerungen, Dichtungen und Betrachtungen aus den Jahren 1914-1964*. Second visit to Greece. Exhibition of reliefs at Edouard Loeb's, Paris and collages at Berggruen's.
- 1956** Large Arp-Schwitters exhibition at the Kunsthalle, Berne.
- 1957** Exhibitions at Galleria del Naviglio, Milan, Galleria Cavallino, Venice, and Select, Rome. Work on a monumental bronze relief for the Unesco building in Paris. One of the reliefs from the Aubette reconstructed at Caracas University by Villanueva, following Sophie Taeuber's original drawings.
- 1958** Third journey to America. Visit to Mexico. Retrospective exhibition at the Museum of Modern Art, New York.
- 1959** Publication of *1 rue Gabrielle* (twelve etchings, text by Michel Seuphor), *Arp* (twelve serigraphs and one crumpled paper), and *Mondsand* (poems with seven etchings). Retrospective exhibition of drawings and engravings at the Galerie Denise René, Paris. Married Marguerite Hagenbach.
- 1959-60** Travelling exhibition in Germany and exhibition in Amsterdam.
- 1960** Visit to Egypt and to Marcel Janco at Ein Hod in Israel. Monumental relief for the Technical School at Brunswick.
- 1961** Travelled in Rhineland. Monumental sculpture *Coupe de Nuage* for the University of Bonn. Publication of poems *Vers le blanc infini* and *Sinnende Flammen*. Lives in Meudon, near Paris and in Solduno (Locarno).



plate 5 Sculpture conjugale, 1937, h. 15½ in, no. 16



plate 7 Concrétion humaine, 1934, h. 20½ in, no. 10



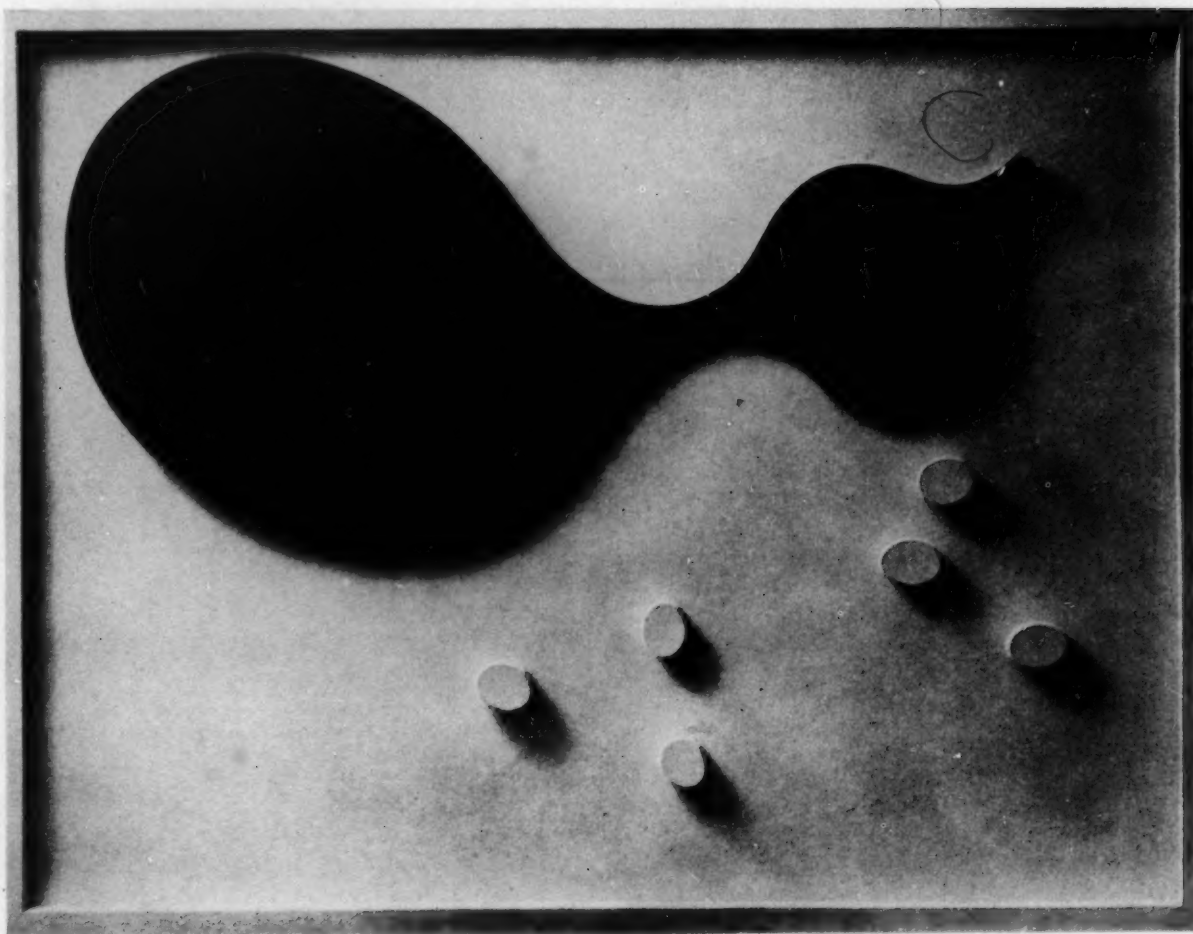


plate 8 Flèche de nuage, 1932, 43 1/2 x 55 in, no. 91

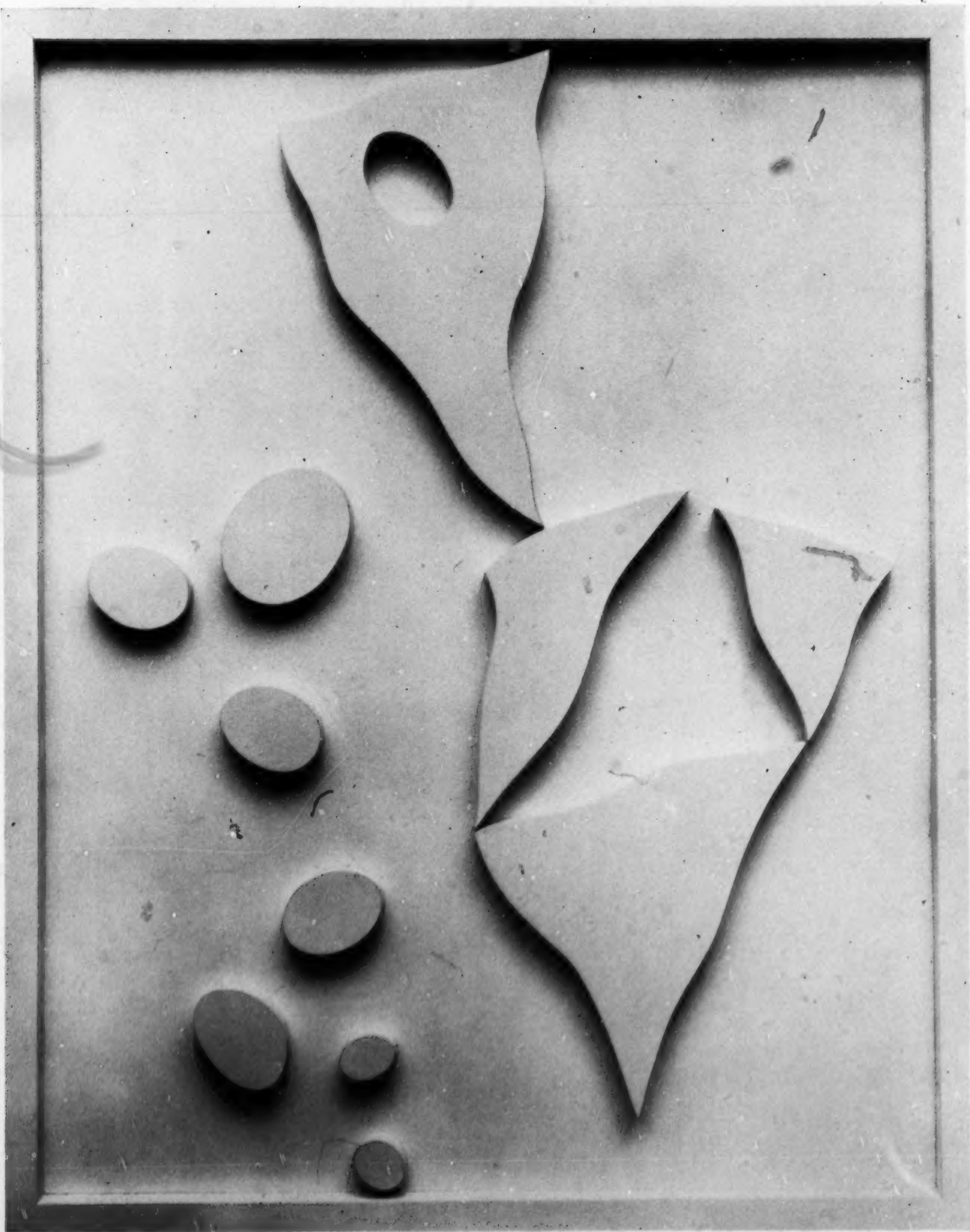


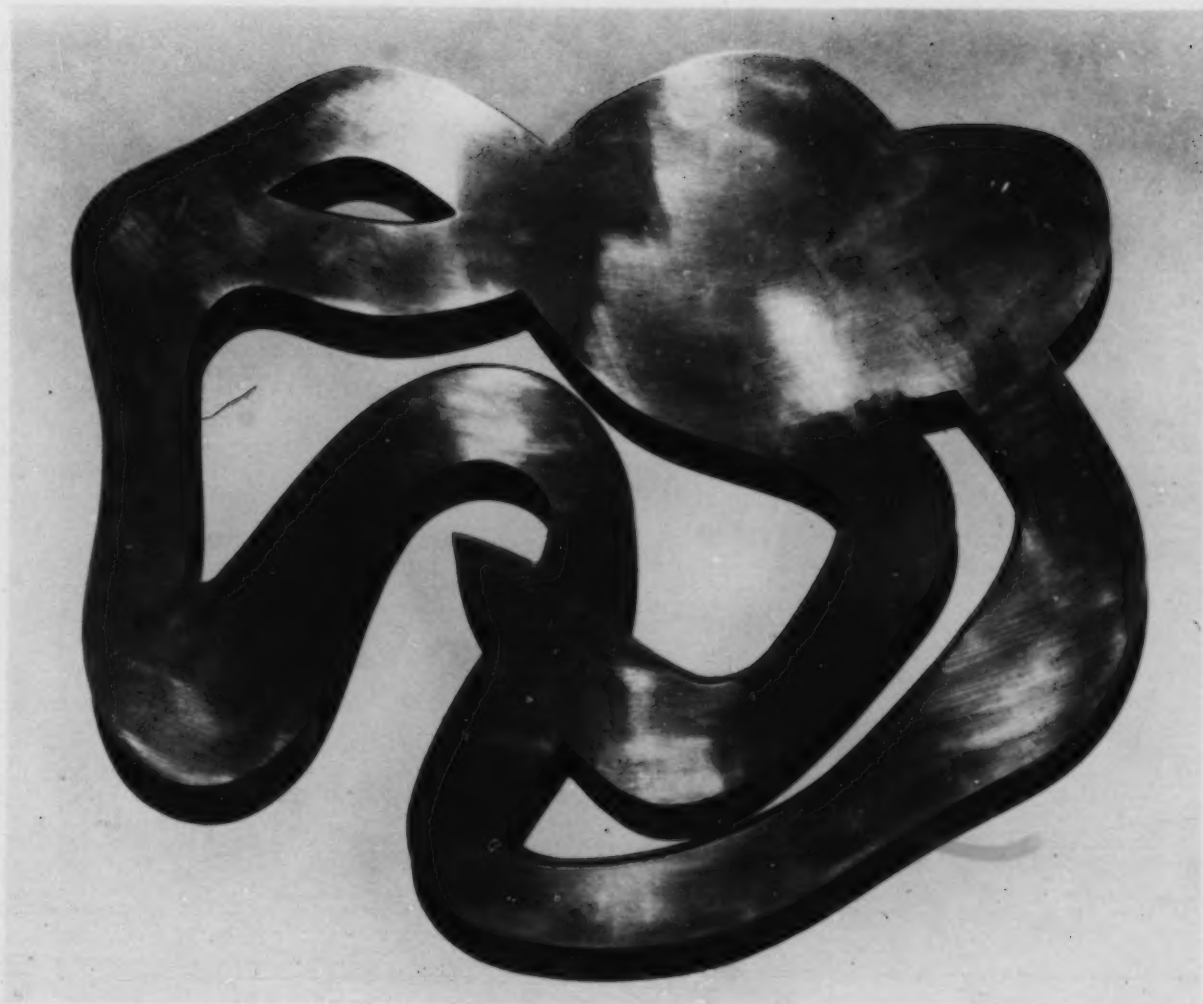
plate 9 Architecture florale pour une morte, 1943, 55 x 43½ in, no. 102



plate 10 Evocation humaine, lunaire, spectrale, 1950, h. 32½ in, no. 27



plate 11 Torse gerbe, 1958, h. 45½ in, no. 35



IL

Il est un panneau d'air
qui laisse pénétrer les cris de l'infini.
Il est en même temps
le président des nuits de miel
des trilles tridactyles
des gammes debout d'une dynastie
répondant au granit aux abeilles et aux fouets
sous les yeux de la grande moustache-papillon
sans front sans queue sans glaive.
Il tombe du haut dans un pêle-mêle d'étoiles et
ô bonne surprise
les doigts sulvent quand-même
des avalanches de doigts
des doigts-tonnerre des doigts épars.
Il tombe dans l'intérieur contestable
d'une corbeille en chair indigo.
Epanouie safran ouvre ta main de chevalier maltais
enfantant de la laine de fontaine
pour détruire le petit homme.
Sois usufruitier usogrammairien usutrimesteriallate
modern style coiffé d'un chapeau haute-forme
d'acier krupp;
Il se porta devant Calais
qu'il investit rudement.
Vingt-cinq Guillaume II furent pris.

Ce poème est dédié à mon ami Michel Seuphor

Juillet 1962

Jean Arp

Extracts from Arp's Writing

The following extracts from Arp's writings are reprinted from *On My Way: poetry and essays 1912-1947* by kind permission of the publishers, George Wittenborn, Inc.

Reality

Our works are structures of lines, surfaces, forms, colours. They attempt to approach reality. They hate artifice, vanity, imitation, tight-rope walking. To be sure, there are tight-rope walkers of varying talent. But art should lead to the spiritual, the real. This reality is neither objective reality, nor the subjective reality of thought, that is, ideality, but a mystical reality, toward which we stand in the relation of the eye in the following Neoplatonic image: 'It removes itself from light in order to see the darkness, but it does not see; for it cannot see the darkness when there is light, but without light it does not see; by not seeing, it sees the darkness in the way that is natural to it.'

A part of reality

Constructive art glorifies the modern, material world, progress, the machine. Neo-plastic art breaks away from the material world. A few vertical and horizontal lines, two, three colours and a 'balance' are all that is left of it. In reply to an Anglo-Saxon visitor who asked if he always painted squares, Mondrian replied: 'Squares? I see no squares in my pictures.' Thus even squares and right angles were no longer tolerated in the world of the fine arts. The first Neo-plastic pictures were painted in 1917 and 1918. We first saw reproductions of the work of Mondrian, Doesburg, Vantongerloo in Zürich around 1920.

Our very first concrete works made a final break with change, the flow of all things, to which man too is subjected, hence with nature, the visual world, which is after all only a part of reality.

Dreamers

Today only a few dreamers continue to sacrifice their lives for the sake of clarity. They eat badly and sleep on hard beds. They suffer heat and cold. But when the wings of light flutter round them all the misery of their lives falls off, and in their bare cells they sing and proclaim the real suns, the real light.

Dada was more than a kettle-drum, a big noise and a joke. Dada protested against the stupidity and vanity of mankind. Among the Dadaists there were martyrs and believers, who sacrificed their lives in the search for life and beauty. Ball was one of these great dreamers. He dreamed and believed in poetry and the image. In *Flucht aus der Zeit* ('Flight from the Times'), Hugo Ball writes: 'The word and the image are one. Painters and poets belong together. Christ is image and word. The word and the image have been crucified.' Malevitch painted the crucified image, and for this he was crucified by the Russians. The dreamers are still living in the catacombs within the image, the word, and music.

Art is a fruit

Art is a fruit that grows in man, like a fruit on a plant, or a child in its mother's womb. But whereas the fruit of the plant, the fruit of the animal, the fruit in the mother's womb, assume autonomous and natural forms, art, the spiritual fruit of man, usually shows an absurd resemblance to the aspect of something else. Only in our own epoch have painting and sculpture been liberated from the aspect of a mandolin, a president in a Prince Albert, a battle, a landscape. I love nature, but not its substitutes. Naturalist, illusionist art is a substitute for nature.

I remember a discussion with Mondrian in which he distinguished between art and nature, saying that art is artificial and nature natural. I do not share his opinion. I believe that nature is not in opposition to art. Art is of natural origin and is sublimated and spiritualized through the sublimation of man.

concrete art

we do not want to copy nature. we do not want to reproduce, we want to produce. we want to produce like a plant that produces a fruit and not to reproduce. we want to produce directly and not through interpretation.

as there is not the slightest trace of abstraction in this art, we call it: concrete art.

the works of concrete art should not be signed by their creators. these paintings, these sculptures, these objects, should remain anonymous in the great studio of nature like clouds, mountains, seas, animals, men. yes, men should return to nature, artists should work in community like the artists of the middle ages. In 1915 o. van rees, c. van rees, freundlich, s. taeuber and myself, made an attempt of this kind.

in 1915 I wrote: 'these works are constructed with lines, surfaces, forms and colours. they strive to surpass the human and achieve the infinite and the eternal. they are a negation of man's egotism. . . . the hands of our brothers, instead of serving us as our own hands, have become enemy hands. instead of anonymity there was celebrity and the masterpiece, wisdom was dead . . . to reproduce is to imitate, to play a comedy, to walk the tightrope . . .'

the renaissance puffed up human reason with pride. modern times with their science and technology have made man a megalomaniac. the atrocious confusion of our epoch is the consequence of this over estimation of reason.

the evolution of traditional painting towards concrete art, beginning with cézanne and via the cubists has often been explained, and these historical explanations have confused the problem. abruptly, 'according to the laws of chance', the human mind underwent a transformation about the year 1914: an ethical problem presented itself. most of these works were not exhibited until about 1920. there was a blossoming of all the colours and all the forms in the world. these paintings, these sculptures, these objects, were liberated from conventional element. in every country adepts of this new art arose.— concrete art influenced architecture, furniture, cinema, typography.

certain 'surrealist objects' are also concrete works, without any descriptive content, they seem to me exceedingly important for the evolution of concrete art, for, by allusion, they succeed in introducing into this art the psychic emotion that makes it live.

concrete art aims to transform the world. It aims to make existence more bearable. It aims to save man from the most dangerous folly: vanity. It aims to simplify man's life. It aims to identify him with nature. reason uproots man and causes him to lead a tragic existence. concrete art is an elemental, natural, healthy art, which causes the stars of peace, love and poetry to grow in the head and the heart. where concrete art enters, melancholy departs, dragging with it its gray suitcases full of black sighs.



plate 13 ^P Roue forêt III, 1961, h. 40 in, no. 59

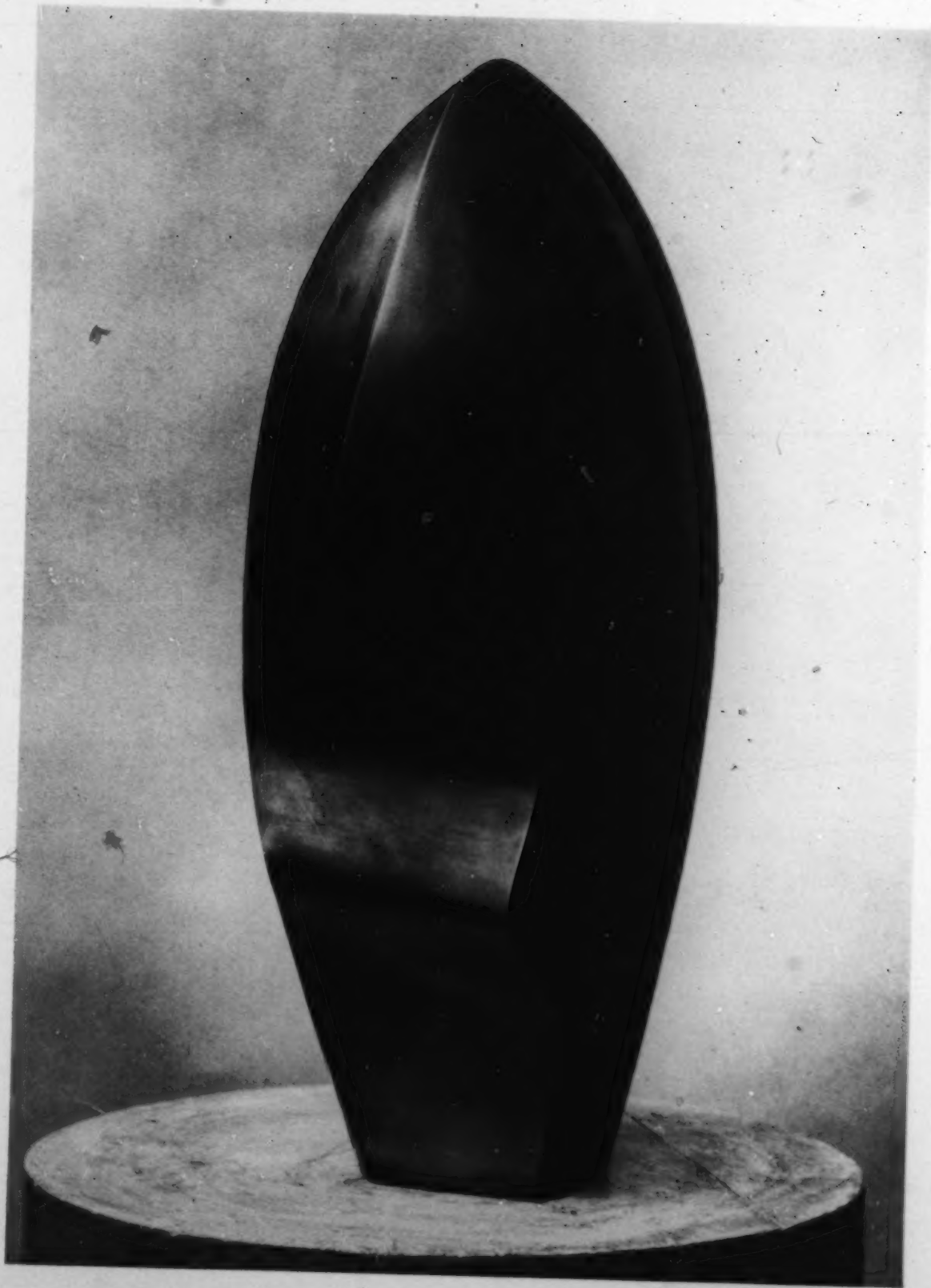


plate 14 Tête, heaume I, 1960, h. 21½ in, no. 50



plate 15 Coupes superposées, 1960, h. 78 in, no. 56



plate 16 Knossos, 1962, 15 x 15 in, no. 130.

Catalogue

Measurements are given in inches first and in centimetres in brackets.
All works belong to the artist unless otherwise stated.

Sculpture

- 1 **Tête**
Bronze, $7\frac{1}{2} \times 6\frac{1}{2} \times 7\frac{1}{2}$ (19×16×19)
Mme Marguerite Arp-Hagenbach, Basel
- 2 **Plan surélevé, dit tables-forêts, 1926**
Wood, $16\frac{1}{2} \times 24\frac{1}{2}$ (42×62)
Private collection, Paris
- 3 **Tête de lutin, appelé Kaspar, 1930**
Bronze, $19 \times 11 \times 7\frac{1}{2}$ (48×28×19)
Plate 4
- 4 **Cloche et nembrils, 1931**
Painted wood, $10\frac{1}{2} \times 19\frac{1}{2}$ (26×49)
Plate 6
- 5 **Un grand et deux petits, 1931**
Painted wood, $24\frac{1}{2} \times 17\frac{1}{2} \times 17\frac{1}{2}$ (63×45×45)
- 6 **Deux petits sous un arbre, 1931**
Painted wood, $25\frac{1}{2} \times 18\frac{1}{2} \times 18\frac{1}{2}$ (65×46×46)
M. Georges Hugnet, Paris
- 7 **Torse, 1931**
Bronze, $24 \times 16 \times 7\frac{1}{2}$ (61×40×18.5)
Base, $14\frac{1}{2} \times 10\frac{1}{2} \times 7$ (36×26.5×18)
- 8 **Tête et coquille, 1933**
Bronze, 8×10 (20.3×25.5)
Mrs D. D. Campbell-Salmon, London
- 9 **Concrétion humaine, 1933**
Bronze, $29\frac{1}{2} \times 22 \times 13\frac{1}{2}$ (75×56×34)
Galerie d'Art Moderne, Basel
- 10 **Concrétion humaine, 1934**
Marble, $20\frac{1}{2} \times 15 \times 17$ (52×38×43)
Musée National d'Art Moderne, Paris
Plate 7
- 11 **Fruit de pagode, 1934**
Cement, $13 \times 9 \times 11$ (33×23×28)
Wood base, h. 11 (h. 28)
- 12 **Métamorphose, 1935**
Bronze, $27 \times 18 \times 15\frac{1}{2}$ (69×46×40)
- 13 **Couronne de bourgeois II, 1936**
Marble, $20\frac{1}{2} \times 16\frac{1}{2} \times 16\frac{1}{2}$ (52×42×42)
M. Edouard Loeb, Paris
- 14 **Sculpture physiologique, 1936**
Pink limestone, $12\frac{1}{2} \times 17\frac{1}{2} \times 12\frac{1}{2}$ (32×45×32)
- 15 **Fruit de la lune, 1936**
Aluminium, $43 \times 59 \times 39\frac{1}{2}$ (110×150×100)
Private collection, Locarno
- 16 **Sculpture conjugale, 1937**
Wood, $15\frac{1}{2} \times 11\frac{1}{2} \times 10\frac{1}{2}$ (39×29×27)
Made by Arp and Sophie Taeuber-Arp
Plate 5
- 17 **Assis, 1937**
Limestone, $13 \times 15\frac{1}{2} \times 7\frac{1}{2}$ (33×40×20)
- 18 **En songe, 1937**
Bronze, $14\frac{1}{2} \times 8 \times 8\frac{1}{2}$ (37×20×21)
- 19 **Jalon, 1938**
Wood, $23\frac{1}{2} \times 9\frac{1}{2} \times 14\frac{1}{2}$ (60×25×36)
Made by Arp and Sophie Taeuber-Arp
- 20 **Torse pré-adamite, 1938**
Bronze, $19 \times 12\frac{1}{2} \times 14$ (48×32×35)
Galerie d'Art Moderne, Basel
- 21 **Sculpture Méditerranéenne I, 1941**
Terra-cotta, h. 15 (h. 38)
Mr and Mrs R. J. Sainsbury, London
- 22 **Géométrique-agéométrique, 1942**
Bronze, $12 \times 11 \times 6\frac{1}{2}$ (30×28×16)
M. and Mme Alberto Magnelli, Meudon
- 23 **Aïou aux griffes, 1942**
Bronze, $23 \times 10 \times 17$ (58×25×43)
Galleria Internazionale d'Arte Moderna, Venice
- 24 **Concrétion humaine sur coupe ovale, 1948**
Bronze, $29\frac{1}{2} \times 19\frac{1}{2} \times 17\frac{1}{2}$ (74×49×45)
- 25 **Tête sur griffes, 1949**
Bronze, $18\frac{1}{2} \times 9 \times 7\frac{1}{2}$ (47×23×19)
- 26 **Du pays des lutins, 1949**
Marble, $9\frac{1}{2} \times 8$ (25×20)
Kasmin Ltd., London
- 27 **Evocation humaine, lunaire, spectrale, 1950**
Bronze, $32\frac{1}{2} \times 25\frac{1}{2} \times 19\frac{1}{2}$ (83×65×50)
Plate 10

- 28 **Ptolémée I, 1950**
Bronze, $40\frac{1}{2} \times 21 \times 17$ (108 × 53 × 43)
- 29 **Idole, 1950**
Bronze, $43 \times 15 \times 8\frac{1}{2}$ (108 × 38 × 21)
Mme Carola Giedion-Welcker, Zürich
- 30 **Thalée de Millet, 1951**
Bronze, $41\frac{1}{2} \times 21 \times 17$ (106 × 53 × 43)
- 31 **Configuration aux mouvements de serpents, 1955**
Limestone, $8\frac{1}{2} \times 13\frac{1}{2} \times 11\frac{1}{2}$ (21 × 34 × 28)
- 32 **Vénus de Meudon, 1956**
Bronze, $82 \times 15\frac{1}{2} \times 15\frac{1}{2}$ (158 × 40 × 40)
Base, $13\frac{1}{2} \times 15\frac{1}{2} \times 15\frac{1}{2}$ (35 × 40 × 40)
- 33 **Fleur dansante, 1957**
Bronze, $46\frac{1}{2} \times 9\frac{1}{2} \times 10\frac{1}{2}$ (119 × 24 × 27)
- 34 **Grand personnage, 1957**
Bronze, $65\frac{1}{2} \times 11\frac{1}{2} \times 10\frac{1}{2}$ (167 × 29 × 26)
Sidney Janis Gallery, New York
- 35 **Torse gerbe, 1958**
Marble, $45\frac{1}{2} \times 25\frac{1}{2} \times 13\frac{1}{2}$ (115 × 65 × 34)
Base, $7 \times 11\frac{1}{2} \times 8\frac{1}{2}$ (18 × 30 × 22)
Sidney Janis Gallery, New York
Plate 11
- 36 **Ptolémée II, 1958**
Bronze, $38\frac{1}{2} \times 20\frac{1}{2} \times 19$ (100 × 52 × 48)
- 37 **Entre feuille et oiseau, 1959**
Bronze, $31\frac{1}{2} \times 15\frac{1}{2} \times 10\frac{1}{2}$ (80 × 39 × 26)
Galerie Denise René, Paris
- 38 **Torse végétal, 1959**
Bronze, $52\frac{1}{2} \times 9\frac{1}{2} \times 7$ (133 × 24 × 18)
Galerie Denise René, Paris
- 39 **Torse dit des Pyrénées, 1959**
Bronze, $41\frac{1}{2} \times 23 \times 16$ (105 × 58 × 41)
Sidney Janis Gallery, New York
- 40 **Torse de nuage, 1959**
Bronze, $35\frac{1}{2} \times 15 \times 15$ (90 × 38 × 38)
Galerie Denise René, Paris
- 41 **Amphore de muse, 1959**
Bronze, $52\frac{1}{2} \times 17\frac{1}{2} \times 17\frac{1}{2}$ (118 × 34 × 44)
Mrs Darthea Speyer, Paris
- 42 **Le petit théâtre, 1959**
Bronze, $41\frac{1}{2} \times 29\frac{1}{2} \times 3\frac{1}{2}$ (106 × 67 × 8)
Galerie Denise René, Paris
- 43 **Seuil aux créneaux végétaux, 1959**
Bronze, $58\frac{1}{2} \times 17\frac{1}{2} \times 2\frac{1}{2}$ (72 × 44 × 6)
Galerie Denise René, Paris
- 44 **Seuil—configuration, 1959**
Bronze, $12\frac{1}{2} \times 14\frac{1}{2} \times 3$ (32 × 37 × 8)
- 45 **Croissance, 1959-60**
Marble, $43 \times 14 \times 17$ (109 × 36 × 43)
Sidney Janis Gallery, New York
- 46 **Ételle, 1959-60**
Marble, $22\frac{1}{2} \times 20\frac{1}{2} \times 4$ (57 × 52 × 10)
Base, $12\frac{1}{2} \times 10\frac{1}{2} \times 10\frac{1}{2}$ (32 × 27 × 27)
M. Edouard Loeb, Paris
- 47 **Homme, 1960**
Marble, $29 \times 6\frac{1}{2} \times 7$ (74 × 16 × 18)
- 48 **Déméter, 1960**
Marble, $41 \times 20 \times 16\frac{1}{2}$ (104 × 51 × 42)
Mr and Mrs Henry A. Markus, Chicago
- 49 **Très grand personnage, 1960**
Bronze, $95 \times 10\frac{1}{2} \times 12\frac{1}{2}$ (244 × 26 × 31)
- 50 **Tête, heaume I, 1960**
Bronze, $21\frac{1}{2} \times 15 \times 9$ (55 × 38 × 23)
Galerie Denise René, Paris
Plate 14
- 51 **Siamois, 1960**
Bronze, $15 \times 30 \times 4$ (38 × 76 × 10)
Galerie Denise René, Paris
- 52 **Allongée, 1960**
Bronze, $26 \times 40\frac{1}{2} \times 4$ (66 × 102 × 13)
- 53 **Apparat d'une danse, 1960**
Bronze, $69\frac{1}{2} \times 43 \times 6\frac{1}{2}$ (177 × 109 × 16)
Wood base, $8\frac{1}{2} \times 32\frac{1}{2} \times 17\frac{1}{2}$ (22 × 83 × 45)
Mr and Mrs Willard Gidwitz, Chicago
- 54 **Coupe de nuage, 1960**
Aluminium, $51 \times 72\frac{1}{2} \times 51$ (130 × 185 × 130)
Replica of the stone sculpture made for Bonn University
- 55 **Pas encore de titre, 1960**
Bronze, $32\frac{1}{2} \times 20\frac{1}{2} \times 3\frac{1}{2}$ (82 × 52 × 10)
- 56 **Coupes superposées, 1960**
Plaster, $78 \times 33\frac{1}{2} \times 41\frac{1}{2}$ (198 × 86 × 105)
Plate 15
- 57 **Coupes superposées, 1960**
Marble, $46\frac{1}{2} \times 9 \times 6\frac{1}{2}$ (119 × 23 × 17)
- 58 **Roue forêt I, 1961**
Granite, $35\frac{1}{2} \times 32\frac{1}{2} \times 9\frac{1}{2}$ (90 × 82 × 25)
Private collection, Locarno
- 59 **Roue forêt III, 1961**
Granite, $40 \times 30\frac{1}{2} \times 7$ (102 × 100 × 18)
Mr and Mrs Eric Boissonnas, Paris
Plate 13

- 60 **Roue forêt IV, 1961**
Granite, $36\frac{1}{2} \times 36\frac{1}{2} \times 7$ (93 x 92 x 18)
- 61 **Torse-stèle, 1961**
Bronze, $76 \times 8\frac{1}{2} \times 11$ (196 x 22 x 28)
- 62 **Sculpture-colonne, 1961**
Duraluminium, $37\frac{3}{4} \times 5\frac{1}{2} \times 6\frac{1}{2}$ (96 x 14 x 6)

Reliefs

- 63 **Figure, 1915**
Wood, $46\frac{3}{4} \times 22\frac{1}{2}$ (119 x 57)
Private collection, Locarno
- 64 **Composition abstraite, 1915**
Painted wood, $29\frac{1}{2} \times 35\frac{1}{2}$ (75 x 90)
Private collection, Paris
Plate 1
- 65 **Portrait des ombres de Tzara en Configuration, 1916**
Painted wood, $19\frac{1}{2} \times 18\frac{1}{2}$ (50 x 48)
Private collection, Locarno
- 66 **Fleur marteau, 1916**
Painted wood, $24\frac{1}{2} \times 19\frac{1}{2}$ (62 x 50)
- 68 **Composition, 1917**
Painted wood, $16\frac{1}{2} \times 18\frac{1}{2}$ (42 x 47.5)
Mr Roland Penrose, London
- 69 **Formes terrestres dites forêt, 1916-17**
Painted wood, $12\frac{1}{2} \times 7\frac{1}{2}$ (32 x 19)
- 70 **Masque d'oiseau, 1918**
Polished wood, $7\frac{1}{2} \times 9$ (19 x 23)
- 71 **Masque, 1918**
Polished wood, $12\frac{1}{2} \times 13$ (31 x 33)
Private collection, Paris
- 72 **Trousse d'un Da, 1920**
Wood and cork, $15\frac{1}{2} \times 108\frac{1}{2}$ (39 x 275)
M. Tristan Tzara, Paris
- 73 **La planche à caufs, 1922**
Painted wood, $29\frac{1}{2} \times 39$ (75 x 99)
M. F. C. Graindorge, Liège
Plate 2
- 74 **Tête au nez vert, 1923**
Painted wood, $17\frac{1}{2} \times 16$ (45 x 41)
Private collection
- 75 **Grande tête, petit torse, 1923**
Painted wood, $26\frac{1}{2} \times 24$ (67 x 61)
Private collection
- 76 **Deux amphores, 1923**
Painted wood, $24\frac{1}{2} \times 32\frac{1}{2}$ (63 x 82)
Private collection
- 77 **Torse à la tête de fleur, 1924**
Painted wood, $24\frac{1}{2} \times 28\frac{1}{2}$ (67 x 72)
- 78 **Horloge, 1924**
Painted wood, $20\frac{1}{2} \times 21\frac{1}{2}$ (53 x 54)
Mme Marguerite Arp-Hagenbach, Basel
- 79 **Nez-joues, 1925-26**
Painted cardboard, $16 \times 12\frac{1}{2}$ (41 x 31)
- 80 **Torse nombril, 1925-26**
Wood, $10\frac{1}{2} \times 8\frac{1}{2}$ (26 x 17)
- 81 **Tête-stabile, 1926**
Painted wood, $24 \times 17\frac{1}{2}$ (61 x 45)
M. Pierre Janiet, Brussels
- 82 **Les trois cannes, 1927**
Painted wood, 45×57 (114 x 145)
M. F. C. Graindorge, Liège
- 83 **Configuration, 1927-28**
Painted wood, $57 \times 45\frac{1}{2}$ (145 x 115)
Kunstmuseum, Basel, Emanuel Hoffmann Fund
- 84 **Constellation, 1928**
Painted wood, $27\frac{1}{2} \times 33\frac{1}{2}$ (70 x 85)
- 85 **Tête-moustaches, bouteilles, 1929**
Painted wood, $31\frac{1}{2} \times 39$ (80 x 99)
- 86 **Femme-amphore, 1929**
Painted wood, $49\frac{1}{2} \times 41\frac{1}{2}$ (125 x 105)
Mr William N. Copley, Longpont-sur-Orge
- 87 **Tête-moustaches, moustaches et masque, 1930**
Painted wood, $33\frac{1}{2} \times 43\frac{1}{2}$ (85 x 110)
- 88 **Trois formes blanches se constellant sur un fond gris, 1930**
Painted wood, $23\frac{1}{2} \times 23\frac{1}{2}$ (60 x 60)
- 89 **Constellation de quatre formes blanches et d'une noire, 1931**
Painted wood, $27\frac{1}{2} \times 33\frac{1}{2}$ (70 x 85)
- 90 **Constellation de cinq formes blanches et de deux noires, 1932**
Painted wood, $27\frac{1}{2} \times 33\frac{1}{2}$ (70 x 85)
- 91 **Flèche de nuage, 1932**
Painted wood, $43\frac{1}{2} \times 55\frac{1}{2}$ (110 x 140)
Private collection, Basel
Plate 3

- 92 **Constellation, 1934**
Aluminum, $15\frac{1}{2} \times 13\frac{1}{2}$ (40 x 34)
Private collection, Paris
- 93 **Feuille Meudon, 1935**
Wood, $18\frac{1}{2} \times 15\frac{1}{2}$ (47 x 40)
Private collection, Basel
- 94 **Feuille Seine-et-Oise, 1935**
Wood, $16\frac{1}{2} \times 19\frac{1}{2}$ (43 x 50)
Private collection, Basel
- 95 **Petit monde végétal, 1937**
Bronze, $11\frac{1}{2} \times 11$ (29 x 28)
Private collection, Basel
- 96 **Feuilles placées selon les lois du hasard, 1937**
Painted wood, $43\frac{1}{2} \times 55$ (110 x 140)
Private collection, Basel
- 97 **Empreinte, 1941-42**
Marble, 7×8 (18 x 20)
- 98 **Empreinte, 1941-42**
Marble, $10 \times 6\frac{1}{2}$ (25 x 17)
- 99 **Main, 1941-42**
Marble, $8\frac{1}{2} \times 6\frac{1}{2}$ (22 x 17)
- 100 **Triptyque, 1942**
Painted wood, each $36\frac{1}{2} \times 29\frac{1}{2}$ (92 x 73)
Private collection, Basel
- 101 **Composition, 1943**
Marble, $9\frac{1}{2} \times 11\frac{1}{2}$ (24 x 29)
Private collection, London
- 102 **Architecture florale pour une morte, 1943**
Painted wood, $55 \times 43\frac{1}{2}$ (140 x 110)
Mme Marguerite Arp-Hagenbach, Basel
Plate 9
- 103 **Symétrie végétale, 1945**
Wood, $22 \times 19\frac{1}{2}$ (56 x 49)
Mme Carola Gledion-Weicker, Zürich
- 104 **Métopes d'été, 1945**
Wood, $58 \times 25\frac{1}{2}$ (142 x 65)
- 105 **New York, 1949**
Wood, $31 \times 12\frac{1}{2}$ (83 x 31)
- 106 **Chartres, 1950**
Wood, $35\frac{1}{2} \times 25$ (90 x 63)
- 107 **Quatre constellations: formes identiques se constellant sur un plan, 1951**
Varnished wood, $21\frac{1}{2} \times 74\frac{1}{2}$ (54 x 189)
Private collection, Basel
- 108 **A la suite des papiers déchirés, 1952**
Painted wood, $47\frac{1}{2} \times 39\frac{1}{2}$ (120 x 100)
Private collection, Basel
- 109 **Pour parler, 1954**
Painted wood, $21\frac{1}{2} \times 13\frac{1}{2}$ (54 x 35)
M. F. C. Graindorge, Liège
- 110 **Accent grave, 1954**
Painted wood, $21\frac{1}{2} \times 13\frac{1}{2}$ (55 x 35)
M. F. C. Graindorge, Liège
- 111 **Jouet, 1954**
Painted wood, $21\frac{1}{2} \times 13\frac{1}{2}$ (55 x 35)
M. F. C. Graindorge, Liège
- 112 **Face, 1955**
Painted cardboard, $22\frac{1}{2} \times 20$ (58 x 51)
Mme Marguerite Arp-Hagenbach, Basel
- 113 **Les jumeaux, 1955-56**
Painted paxtex, $22\frac{1}{2} \times 24\frac{1}{2}$ (58 x 62)
Mme Marguerite Arp-Hagenbach, Basel
- 114 **Duo-Relief, 1957**
Painted wood, $83\frac{1}{2} \times 24\frac{1}{2}$ (85 x 63)
After the maquette by Sophie Taeuber-Arp (1937)
Private collection, Locarno
- 115 **Equilibre floral, 1958**
Painted wood, $46\frac{1}{2} \times 34\frac{1}{2}$ (118 x 88)
Private collection, Basel
- 116 **Tissage d'étoile, 1958**
Bronze, $13 \times 12\frac{1}{2}$ (33 x 32)
- 117 **Tête-éclair ou Clefs sans tonnerre, 1958**
Bronze, $17\frac{1}{2} \times 12\frac{1}{2}$ (44 x 31)
- 118 **Amalgamée, 1958**
Bronze, $17\frac{1}{2} \times 14\frac{1}{2}$ (45 x 36)
Plate 12
- 119 **Ombre de nuage, 1958**
Bronze, $21\frac{1}{2} \times 17$ (55 x 43)
- 120 **Couronne de branches, 1959**
Bronze, $24\frac{1}{2} \times 30\frac{1}{2}$ (63 x 78)
- 121 **Echelonnement, 1959**
Varnished wood, $31\frac{1}{2} \times 22$ (80 x 56)
Private collection, Basel
- 122 **Couronne de serpents, 1960**
Bronze, $19 \times 19\frac{1}{2}$ (48 x 49)
- 123 **Relief concret 'A', 1960**
Duraluminium, $28 \times 25\frac{1}{2}$ (71 x 64)

124 Relief concret 'C' dit juillet 69, 1969
Duraluminium, $24\frac{1}{2} \times 20\frac{1}{2}$ (63 x 52)

125 Drei seltsame Früchte, 1960
Slate, $17\frac{1}{2} \times 25\frac{1}{2}$ (45 x 65)
Private collection, Zürich

126 Relief concret 'E', 1961
Duraluminium, $27\frac{1}{2} \times 31\frac{1}{2}$ (70 x 80)

127 Relief concret 'I', 1961
Duraluminium, $50 \times 26\frac{1}{2}$ (150 x 67)

128 Constellation, 1961
Painted cardboard, $30\frac{1}{2} \times 26\frac{1}{2}$ (78 x 67)

129 Constellation, 1961
Painted wood, $30\frac{1}{2} \times 26\frac{1}{2}$ (78 x 68)

130 Knochen, 1962
Slate, 15×15 (38 x 38)
Private collection, Zürich
Plate 16

Paintings

131 Nature morte, 1903
Oil on canvas, $23\frac{1}{2} \times 19\frac{1}{2}$ (60 x 47)
Private collection, Locarno

132 Trois Femmes, 1912
Oil on canvas, $31\frac{1}{2} \times 37$ (80 x 94)

133 Ronde, 1912
Oil on canvas, $18 \times 21\frac{1}{2}$ (46 x 54)
M. Gerald Cramer, Mies, Switzerland

134 Baigneuses, 1913
Oil on canvas, $18\frac{1}{2} \times 21\frac{1}{2}$ (47 x 55)
Mme Marguerite Arp-Hagenbach, Basel

135 Crucifix, 1914
Oil on canvas, $47\frac{1}{2} \times 47\frac{1}{2}$ (121 x 121)
Private collection, Paris

136 Composition statique, 1915
Oil on wood, 35×28 (91 x 71)
Private collection, Paris

137 Duo-peinture, 1939
Oil on canvas, $39\frac{1}{2} \times 31\frac{1}{2}$ (100 x 80)
After a maquette by Sophie Taeuber-Arp
(1937)

138 Tête ou branche, 1937
Oil on canvas, $29 \times 24\frac{1}{2}$ (75 x 62)

Drawings, Watercolours and Graphic Work

139 Etudes de nus, 1907
Pencil, $12\frac{1}{2} \times 9\frac{1}{2}$ (31 x 24)
Mr L. Alcopley, New York

140 Fin debout, 1913
Pencil, $8\frac{1}{2} \times 7$ (22 x 18)
M. Pierre Janiet, Brussels

141 Nu assis, 1913
Pencil, $8\frac{1}{2} \times 7$ (22 x 18)
M. Pierre Janiet, Brussels

142 Crucifixion, 1914
Engraving, $4\frac{1}{2} \times 3\frac{1}{2}$ (11 x 8)
M. Maurice Lefebvre-Folinet, Paris

143 Grand dessin, 1917
Wash, $35\frac{1}{2} \times 25\frac{1}{2}$ (90 x 65)
M. Tristan Tzara, Paris

144-52 Drawings, 1917
Wash, 17×22 (43 x 56), 13×11 (33 x 28),
 $11 \times 8\frac{1}{2}$ (28 x 21), $7 \times 8\frac{1}{2}$ (18 x 22)
M. Tristan Tzara, Paris

153 Tête, torse et nombril sur table, 1924
Watercolour, $13 \times 9\frac{1}{2}$ (33 x 24)
Private collection

154 Torse et ombre adulte, 1924
Watercolour, $8 \times 10\frac{1}{2}$ (20 x 27)
Private collection

155 Pêcheur, 1927
Gouache, $12\frac{1}{2} \times 10\frac{1}{2}$ (31 x 27)

156 A la suite des dessins déchirés, 1935
Tempera and wash, $9\frac{1}{2} \times 8\frac{1}{2}$ (25 x 21)

157 Bateau-La vie, 1939
Pencil and watercolour, 7×5 (18 x 13)
M. Jean-Yves Mock, London

158 Composition
Watercolour, 17×13 (43 x 33)
Private collection, London

Collages

159 Collage, 1919
Paper on cardboard, $14\frac{1}{2} \times 15\frac{1}{2}$ (36 x 39)
Private collection, Paris

160 Selon les lois du hasard, 1919
Collage, $15\frac{1}{2} \times 10\frac{1}{2}$ (40 x 31)
Mme Marguerite Arp-Hagenbach, Basel

- 161 **Duo-collage, 1918**
Paper on cardboard, $31\frac{1}{2} \times 23\frac{1}{2}$ (80 x 60)
- 162 **Collage Dada, 1918**
Paper on cardboard, $18\frac{1}{2} \times 25\frac{1}{2}$ (47 x 65)
Private collection, Paris
- 163 **Le coquetier livre, 1928**
String on canvas, $26 \times 21\frac{1}{2}$ (66 x 55)
- 164 **Slam Nialerte, 1929**
Oil and string on canvas, $25\frac{1}{2} \times 21\frac{1}{2}$ (65 x 54)
Hanover Gallery, London
- 165 **Homme à la fenêtre, 1930**
String on canvas, $31\frac{1}{2} \times 27\frac{1}{2}$ (80 x 69)
Mr William N. Copley, Longpont-sur-Orge
- 166 **Premier papier déchiré, 1932**
Paper on cardboard, $11 \times 8\frac{1}{2}$ (28 x 22)
- 167 **Papiers déchirés, 1933**
Paper on cardboard, $19\frac{1}{2} \times 15\frac{1}{2}$ (49 x 39)
- 168 **Nombri et nombri allé, 1933**
Paper on cardboard, $15\frac{1}{2} \times 13\frac{1}{2}$ (40 x 34)
Private collection, Paris
- 169 **Fleur, 1942**
Oil on crumpled paper, $25\frac{1}{2} \times 19\frac{1}{2}$ (64 x 49)
- 170 **Ecriture runique**
Crumpled paper, $25\frac{1}{2} \times 19\frac{1}{2}$ (64 x 49)
M. and Mme Alberto Magnelli, Meudon
- 171 **Constellation, 1958**
Collage on paper, $34\frac{1}{2} \times 19\frac{1}{2}$ (83 x 49)
- 172 **Ecriture lunaire, 1960**
Oil on crumpled paper, $25\frac{1}{2} \times 23\frac{1}{2}$ (65 x 59)
- 173 **Auprès d'une source, 1960**
Oil on crumpled paper, 32×22 (71 x 55)
- 174 **Fragment of a letter, 1960**
Oil on crumpled paper, $30\frac{1}{2} \times 21\frac{1}{2}$ (77 x 55)
- 175 **Le magicien, 1927**
Wool embroidery, $34\frac{1}{2} \times 30$ (86 x 81)
- 180 **Conférence au sommet, 1938**
Wool tapestry, $59 \times 80\frac{1}{2}$ (150 x 205)
Executed by Atelier Tabard Frères et Sœurs,
Aubusson
Editions Denise René, Paris
- 181 **Le rideau, 1930**
Wool and cotton tapestry, 71×59 (180 x 150)
Executed by Marie Sperling and
Joseph Jarema
- 182 **Coulisses de forêt, 1930**
Wool and cotton tapestry, 71×59 (180 x 150)
Executed by Marie Sperling and
Joseph Jarema
- 183 **Le voilier dans la forêt**
Wool and cotton tapestry, $22\frac{1}{2} \times 89$ (210 x 180)
Executed by Marie Sperling and
Joseph Jarema
- 184 **Dialogue, 1930**
Wool tapestry, $78\frac{1}{2} \times 70\frac{1}{2}$ (194 x 180)
Executed by Atelier Tabard Frères et Sœurs,
Aubusson
Editions Denise René, Paris
- 185 **Madir, 1930**
Wool tapestry, 69×59 (175 x 150)
Executed by Atelier Tabard Frères et Sœurs,
Aubusson
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- 186 **Ramure, 1931-32**
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Executed by Atelier Tabard Frères et Sœurs,
Aubusson
Editions Denise René, Paris
Reproduced on cover
- 187 **Porte d'oiseau, 1931-32**
Wool tapestry, $88 \times 78\frac{1}{2}$ (220 x 200)
Executed by Atelier Tabard Frères et Sœurs,
Aubusson
Editions Denise René, Paris
- 188 **Homme moustache et nombri, 1931-32**
Wool tapestry, 118×118 (300 x 300)
Executed by Atelier Tabard Frères et Sœurs,
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Editions Denise René, Paris
- 189 **Escalier de spectre, 1931-32**
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Executed by Atelier Tabard Frères et Sœurs,
Aubusson
Editions Denise René, Paris

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- 175 **A la suite d'un papier collé, 1914**
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Private collection, Paris
- 176 **A la suite d'un papier collé, 1914**
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- 177 **Formes terrestres, 1916-17**
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